Art Regimes – Another Archaeology

By Shomit Sirohi

Introduction
By Giorgio Agamben

To then move to the Christian, Paulinian side of the art regime, which then interprets, cinema, Picasso, even Nazms, and Hindi poems – all in line with Paul – how this then is Sirohi’s

argument – to move from deconstruction previously, and before that a type of Rancierean argument on the perceptible and art, with a democratic politics – to now in fact Paulinian Art and base, in fact superstructure and the expanse and figures of Averroes, creativity – it means not deconstruction but its opposite – the process of being in fact – in the

meditation of Paul – in fact Paulinian meditations to do with what is called poverty and Christian politics and art finally – to then mix it up as Sirohi likes with the process of reflection – now in pure conceptual excercises.

An example from Sirohi –

“A process of Paulinian meditation on art, and

politics then is to begin with the poor – the poorest are then most important to be with in politics – I call it the part, the sans-papiers, and even the masses, the poorest – which then is poverty studies as it were, which becomes then a commentary on the French working and agrarian poor again as PCF would argue but with a Paulinian angle –

that in the Christian Bible – this is called the highest poverty – even the process of meditation on the poorest as in fact in need of Christian upsurges – and that then indicates the architectural problem of a Church – how its windows are poor and bare, like a square there and a empty cheap building with some Christian benches and a

exterior which is in fact any non-descript building at all – this poverty then reflects to French PCF – that in fact the simple reflection of Churches and PCF now compares to the belonging of the working class to Damascus in fact, and their exclusion to Matera – the Mob which wins as they lose and Christ who in fact with Paul in Philipia inspires

to in fact a mass which is won – as in fact modern trade unionism. Judaism then is followed as Spiritual praise of the simple Christ, and his simple praise of the poor, even black power today.”

I. Paul

In a simple manner, the archive I read continues, but also

speculative, like a philosophy and theology which is therefore Kabbalistic.

II. Christian Art Regimes

Now the simple truth is also dreamy, creative from Marx’s political and poverty arguments – this means poverty and art. The poverty of Spirit, becomes the

creative and artistic process in Paul.

III. Paul, Damascus

And so in fact Paul is about the Epistle – and so poverty, art, creativity and epistle to bind it and make it a work of reflection. The poorest, their politics, and in fact their art.

IV. Imagine a Set of Styles around this – Churches, Architecture, even paintings, and perhaps clothing, and fashion, even music, and monastic traditions

I mean as always architecture, spandrels, and Churches – even then Averroes and Arabic added.